CARVED BENCH ENDS.

Fig. 1.

Fig. 2.

Fig. 3.

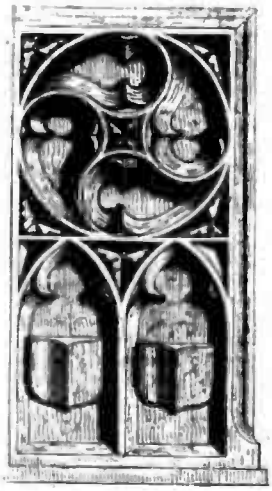

Fig. 4.

Fig. 5.

CARVED BENCH ENDS.

The above examples of ancient bench ends may be useful to some of the readers of The Builder.

Nos. 1, 2, 3, are from the Church of St. Brannock, of Braunton, a small town in the north of Devon. 4 is from the church of Holy Trinity, at Ilfracombe, a port on the north coast of Devon. 5 is from Combe Martin Church. Combe Martin is a port on the same coast, and has long been celebrated for its mines of silver, copper, and lead.

C. G. K.

FOREIGN ARCHITECTURAL AND COLLATERAL INTELLIGENCE.

The Botta Antiquities of Nineveh, at Paris.—The sculptures of Chorsabad are now safely located in the Louvre, at whose north-east corner they occupy three large halls—not yet open to the public. There are two colossal bulls with men's heads, which stood at the entrance of the Assyrian palace; two Colossi, who stifle lions in their arms—and about thirty basso-relievos, most of large size. The material is a sort of alabaster, yet so soft, that it can be impressed with the nail, and on some of the sculptures, which formed the exterior parts of the palace, places are quite eroded by the flow of rain-water. Notwithstanding these circumstances, the sculptures are perfectly preserved, and as sharply defined, as on the day they were completed. The style is, to the ruin, *grand*; the execution smacks a little of the unhandy and *naïve*, but, in parts, is very fine. First glance even removes the idea of Egyptian prototypes—they are the monuments of art inchoated in Mesopotamia, of which those of Persia are only faint imitations, far behind in thought and execution. Some of the horses on the basso-relievos are exceedingly fine, reminding one of those of the frieze of the Parthenon. In the first room of the Louvre are the colossal monuments; in the second, those taken from the exterior of the Niniveh Palace; in the third, the remnants of the interior—which latter are, unfortunately, much injured, and some even split, as the conflagration had converted the marble into lime. Some of the great blocks have fissures from top to bottom—which must have existed at a very remote period, as leaden cramps had been applied to prevent further disruption. The basso-relievos represent religious processions, people carrying offers to the gods; the besieging of a sea-port (Tyre?); of a fortress on the main land; winged mythological figures with men's or vultures' heads—but no trace of Hebraic mythology is to be met with. It cannot be doubted, that for a long time to come, these saloons (when opened) will be the chief attraction of the French Musée—especially when once the most extensive row of inscriptions (cuneiform) will have told their tale.

Naples.—H. M. the King retires often to the palace of Caserta, to devote himself to the affairs of railroads and other improvements. It is intended to push the lines from Caserta, or Capua, north, to the foot of the Matese mountains, and to lead them thence (perhaps from Piedimonte) towards Rome, Ancona, and Apulia.—The draining and cultivation of the barren places on the sea-coast occupy also much of the thoughts of government; and Mr. D'Urso has been appointed chief commissioner of that department, with great powers and means.—Amongst the embellishments of the capital, the new Custom House, on the harbour; the splendid church, Madonna delle Grazie, in the Toledo-street; the tasteful new palace gardens, where two huge palms have been planted in the open air,

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